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SUMMARIES
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Songs and legends in *Shi Ji* 史記 in the late Qin and the early Han
era: Stories with songs on Jing Ke 荊軻, Xiang Yü 項羽,
Liu Bang 劉邦 and Empress Lu 呂后

Hiroshi TANIGUCHI, Nara Women's University

Songs in *Shi Ji* or *Records of a Historian*, example for Xiang Yu's *Gaixia Ge* 垓下歌, and Liu Bang's *Dafeng Ge* 大風歌, are commonly regarded as the expression of singer's feelings. They are placed in the dramatic scenes, the characters similarly shed tears after singing. In spite of high spirits, the descriptions of these scenes are stereotyped. They are not so much historical records as legends or stories, the songs also are not so much independent literary works as inseparable parts of the stories.

In *Shi Ji*, songs bring fatal changes to the characters, and lead them to their ruin. Jing Ke's *Yishui Ge* 易水歌 and Xiang Yu's *Gaixia Ge* are typical examples. Liu Bang's *Dafeng Ge* appears an exception, but after this song, Liu Bang's fortune had begun to take a turn for the worse, and it came to the surface at his *Honghu Ge* 鴻鵠歌. All these songs has to do with Heaven, expresses human's struggle against their fortune. Empress Lu was a tyrant, who did not struggle against Heaven but ignored it, so she had never sung a

song and died by wrath of Heaven.

Ethic/ National identity and the Literary Images
of Female Chieftains in Southwest China

Siao-chen HU, Academia Sinica

The woman ruler is an important historical as well as literary issue in many patriarchal societies. In the Chinese context, for example, Empress Wu of the Tang and Empress Dowager Cixi of the Qing have always played a part in literature. In this essay, I shift my attention to the legendary female chieftains of China's southwest borders, and discuss how historical time and construction of their heroic images, I also look at how the factor of historical time and the government's ethnic policies influenced the process of image construction.

This essay starts with a discussion of the encounter between Emperor Taizu of the Ming and Lady Shexiang, a female chieftain in the Guizhou area. The story of Shexiang can be found in the section about Guizhou's chieftains in *Ming shi*, as well as in *Ming shi jishi benmo*. According to the *Ming shi*, as well as in *Ming shi jishi benmo*. According to the *Ming shi*, Shexiang took over the chieftainship from her husband Aicui, who died after surrendering to the Ming sovereignty. The provincial administrator insulted Shexiang, therefore creating a friendly relationship that lasted throughout the dynasty. Shexiang became a legendaict each other. In contemporary historical discolidating Chineseness. I have analyzed Shexiang, I also discuss the literary images of Qin Liangyu, the famous female chieftain of Sichuan in the late Ming who heloed pacify the bandits. I focus on Zhikanji, a Qing drama, and explore how it opened up to later construction of Qin as a national heroine, especially in popular Literature of the Republican era.

The Translation and publication of Foreign Drama plays in China - Up to 1949

XIA Lan, University of Toyama

Leopold Kampf's *Am Vorabend* (《夜未央》 in Chinese), translated by Li Shizeng (李石曾), was published in 1908. It was recognized as the earliest foreign play script which was translated into Chinese.

Many positive changes had been made to foreign play scripts which were often added, deleted or abbreviated by translators since the May 4th Movement of 1919 (五四運動).

More and more foreign drama scripts were translated into Chinese and they were widely circulated through publication in magazines and other media. It was highly expected that translation of foreign play scripts can benefit the establishment of modern drama in China. When selecting a foreign drama play script, the principal consideration was on the main idea of the script and the artistry of the scripts was the secondary ever since then. Little interest was shown in whether and how the play script would be put on the stage. In 1920s, only a few people focused on both translation and attempt to put the scrip on the stage.

In 1930s, more foreign drama play scripts were translated and published, including the ones from ancient Greece and ancient India. More foreign drama play scripts were translated for theatrical troupes to put on the stage and it has been recognized that the script is an integral part of the drama as a synthetic art ever since.

Many publishing houses continued publishing translated foreign drama play scripts during difficult war time since 1937 by cooperating with professionals and scholars, who guaranteed the high quality of the topic selection and translation as well. The great achievement of translation of foreign drama play scripts (including translation of plays by Shakespeare) has been recognized ever since.

An Analysis of Christianity Influence on *Guo Moruo* 郭沫若
Mainly in The Epistle *Fallen Leaves* 落葉

Hiroshi NAKA , Nanzan University

The Epistle *Fallen Leaves* is constructed by forty-one letters from Kikuko 菊子 as a Japanese nurse to *Hong Shiwu* 洪師武 as a student from Chinese. These letters reflected the letters between *Guo Moruo* and *Sato Otomi* 佐藤をとみ, and *Otomi* was a devout Christian. Therefore, *Shiwu* was given much love and consolation. But, because of his illness, *Shiwu* refused her and caused her a great deal of distress. She prayed for God's forgiveness and asked his pardon for interfering with his study.

Where did this subject of love and forgiveness come from? First, *Guo Moruo* was under the influence of *Otomi* since their fateful encounter. Next, he had ever read a drama *Samson and Delilah* by *Arishima Takeo* 有島武郎 who was a popular Christian writer in the Taisyo period and was greatly enlightened. In *fallen leaves*, we can find out that *Shiwu* overlapped with *Samson*. In addition, *Yu Dafu* 郁達夫 and *Zhang Ziping* 張資平, another writer of *Chuangzaoshe* 創造社, who wrote some stories about Christian, probably influenced *Guo Moruo*. In the 1920's, Chinese writers or thinkers as *Zhou Zuoren* 周作人 and *Chen Duxiu* 陳獨秀 estimated the personality of *Jesus*, some famous writers as *Bingxin* 冰心 and *Xu Dishan* 許地山 composed novels or stories on Christian. The stories on Christian by *Guo Moruo* wrote in such atmosphere.

Commentaries on Lu-xun's "A Brief History of Chinese Fiction"
XXIX :Preface and Postscripts
including Supplementing and Revising of All Text

Osafumi NAKAJIMA

The annotations of Lu-xun's "Zhongguo xiaoxue shilue" were all done in the last issue. In this work, the articles other than the text—its preface and postscripts—are given annotations. In addition, supplementing and revising needed in the previous work are fulfilled.

REVIEWS:

The Poets and their essays on Poetry during the Song Period by Iseo YOKOYAMA

——Yoji ASAMI, Osaka University

SELECTIVE ABSTRACT OF RECENT WORKS